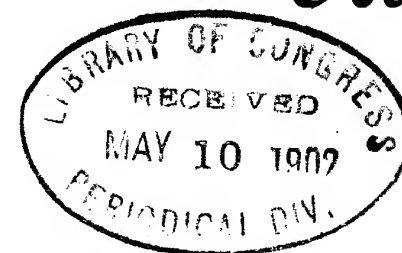
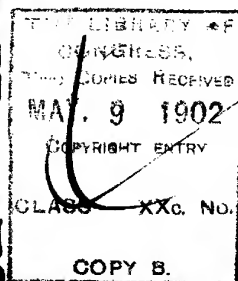


Vol 6.

May, 1902

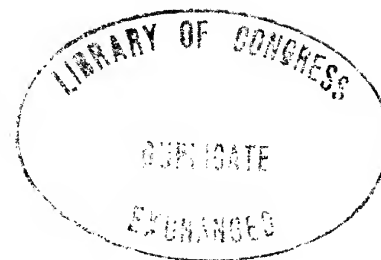
No. 2.



THE

ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ



EDITED BY

E. L. Ashford,

Assisted by E. S. Lorenz

TERMS

\$1.50 per Year,—35c. Single Copy

The Lorenz Pub. Co.,

Publishers.

Dayton, Ohio.

Copyright, 1897, by E. S. Lorenz

MUSIC TEACHERS ARE DELIGHTED

With the set of **TEACHING PIECES, BY E. L. ASHFORD.**
CAREFULLY GRADED. WELL FINGERED. DELIGHTFUL MUSIC.

Before this series had been on the market two months, the various selections in the series had so won their way, that teachers were writing to us claiming that they are among the ten best teaching pieces in their respective grades. Mrs. Ashford has brought to her work many years of most successful teaching and a fertility of mind in the invention of easy, delightful melodies, given to very few composers of this class of music. Her schedule of the set is very bright and pleasing, but the music is even more so.

THE MUSICAL YEAR.

Spring. First Grade.	The Snowdrop, Key of C.....	\$0 30
	The Cuckoo, Key of C.....	30
	The Spring Morning, Key of F.....	40
	Daffodils, Key of G.....	30
	The Millwheel, Duet for pupil and Teacher, Key of G.....	50
Summer. Second Grade.	Maypole Dance, Duet for pupil and teacher, Key of F.....	50
	A Red, Red Rose, Key of A minor.....	40
	Hide and Seek, Duet for pupil and teacher, Key of C.....	40
	Cherries Ripe, Key of F.....	50
	Bobolink, Key of G.....	40
Autumn. Third Grade.	Song of the Harvesters, Key of G.....	40
	Golden Rod, Key of F.....	40
	At Evening, Key of B-flat.....	50
	An Autumn Reverie, Key of E-flat.....	50
	Snowdrifts, Key of G.....	50
Winter. Fourth Grade.	The Sleighride, Key of D.....	50
	Yuletide Bells, Key of G.....	50

New Organ Instruction Books.

ASHFORD'S ORGAN INSTRUCTOR.

In Five Books.

For Reed and Pipe Organ.

FIRST BOOK NOW READY,

Mrs. Ashford has a national reputation as a composer of sacred music, but it is not known generally that she is also a teacher of extraordinary efficiency and success. She is an organist *par excellence* as well. As a skillful organist, a practical teacher, and a fertile and delightful composer she has almost ideal fitness for the preparation of an organ instructor.

Book No. 1 takes up organ playing at the very beginning and carries the pupil through the first grade. The clearness of the explanations and the carefully graded exercises, melodious and attractive, yet presenting but a single step in advance, each upon the other, will at once attract intelligent teachers, who will be delighted to introduce it into their work.

It is issued in handsome style in sheet music size, 32 pages. The regular price is 75 cents, post-paid.

A single sample copy will be sent, post-paid, to any teacher for examination for 25 cents. Further orders at regular teachers' rates.

SPECIAL DISCOUNT TO TEACHERS.

The Barefoot Boy.

A Set of Teaching Pieces,

By
J. S. FEARIS.

First Grade.

Going Fishing, (March), Key of C.....\$0 30
At the Circus, (Polka), Key of F..... 30

Second Grade.

In Endless Mischief, (Waltz) Key of G, \$0 30
Sleepy Head, (Slumber Song), Key of C, 30

A very attractive series, well fingered and practical. Mr. Fearis is himself a teacher of large success, and many of his teaching pieces have been widely used.

TABLE OF CONTENTS.

EDITORIAL.

NOTES, - - - - -	1
PIANO PLAYING AN ADVANTAGE TO THE ORGANIST, - - - - -	1
NOTES ON ORGAN PLAYING, Chas W. Landon, 2	
FASHION IN HYMN TUNES, - Sir John Stainer, 2	

MUSIC.

SHORT PRELUDE, - - - Charles Vincent, 35	
ANDANTE CON MOTO - - - E. L. Ashford, 38	
PASTORALE, - - - - - F. Horspool, 40	
BELL PRELUDE, - - - - - Henry Purcell, 41	
A LITTLE FANCY, - - - C. W. Pearce, 42	

PRELUDIUM, - - - - - Julius Andre, 43	
PRELUDE IN F, - - - - - E. L. Ashford, 44	
ANDANTE, - - - - - W. E. Clare, 46	
PRELUDE, - - - - - F. L. Battman, 47	
OPENING VOLUNTARY, - - - E. L. Ashford, 48	
PRELUDE, - - - - - Ch. Rinck, 49	
MEDITATION, - - - - - Arthur W. Marchant, 50	
JERUSALEM, - - - - - Mendelssohn, 52	
SONG OF HOPE, - - - - - Geo. H. Swift, 56	
SOFTLY NOW THE LIGHT OF DAY E. L. Ashford, 60	
IMPROVIZATION ON EATON, - - - - - Orlando A Mansfield, 64	

List of Song-Books.

FAITH AND PRAISE, by D. B. Towner. Our latest; issued under the direction of The Moody Bible Institute.
MASTER'S CALL, by E. S. Lorenz, and others
THE GOSPEL PILOT HYMNAL, by D. B. Towner.
VOICE OF MELODY, by E. S. Lorenz.
WORK AND WORSHIP, by E. S. Lorenz.
RICHES OF GRACE, by E. S. Lorenz.

Prices of above books in any quantity, 30 cents each, post-paid; 25 cents each, by express, not prepaid.

SMALLER BOOKS.

SOUL WINNER, No. 3.
SOUL WINNER, No. 2.
SOUL WINNER, No. 1.

Price, 15 cents each, post-paid; \$10.00 per hundred, by express, not prepaid.

DON'T LET YOUR ORCHESTRA PLAY DANCE MUSIC IN CHURCH!

The Church Orchestra. A collection of seven arrangements of distinctively religious music for ten instruments and organ or piano. The limitations of the amateur voluntary church orchestra have been carefully kept in mind. Dignified and worthy, yet melodious and easy, these selections are sure to please the congregation. Great pains have been taken so that with only organ (or piano) and violin, or flute or clarinet, or cornet, the resulting music is still fine. Of course the whole number of instruments will make the best music. But if any of these three—the bass, 'cello, or the trombone—is present with either violin, flute, or clarinet, the music can be pleasingly rendered. This music is entirely appropriate for church service, having been written expressly for such use originally. None of it is difficult—some of it very easy. Great pains have been taken in the selection of the music, and we believe it will be found available to an unusual degree.

TABLE OF CONTENTS.

1. "Gebet".....L. Beethoven	3. "Nuptial March".....E. L. Ashford
1. "Allegretto".....E. L. Ashford	4. "March in C".....R. H. Peters
2. "From Conquest Unto Conquest".....Ant. Ed. Batiste	5. "Among the Lilies".....E. S. Lorenz
	5. "The Lord is Our Refuge".....J. L. Battman

The arrangement has been made for first and second violin, viola, 'cello, bass, flute, clarinet, first and second cornet, trombone, and organ or piano.

PRICES—For full set of parts, including organ, \$2.00. Separate—Organ, 50 cents; other separate parts, 25 cents. The pieces are also issued separately in five numbers, as indicated in table of contents, at the following prices for any one number: Full set of parts, including organ, \$1.00; organ part, 25 cents; other separate parts, 15 cents. Manuscript arrangements for other instruments, \$2.50 each part of the whole volume. Any number, each part, 60 cents. These prices are net.

Ein großer Erfolg.

Der Kirchenchor.

Eine Monatschrift den Deutsch-Amerikanischen Kirchen-Chören gewidmet. Redigiert von Edmund S. Lorenz.

1. **Die Größe** soll monatlich wenigstens sechzehn Groß-Oktav Seiten Chormusik umfassen. Zuweisen soll sie vier oder acht Seiten mehr für Weinachten, Ostern, 2c. bringen.

2. **Der Lesestoff** soll wenigstens zwei Seiten umfassen und dieser wird hauptsächlich aus praktischen und nützlichen Winken bestehen.

3. **Die Musik** wird meistens amerikanisch sein, obwohl wir öfters etwas Frisches und Neues aus deutschen Quellen schöpfen werden. Sie soll immer den Fähigkeiten und Bedürfnissen unserer hiesigen Chöre angemessen sein, leicht, schwunghaft, und melodisch, ohne daher in das Leicht- und Banale zu sinken. Die beliebtesten amerikanischen Componisten werden mit ihren besten Compositionen vertreten sein, und in allen Beziehungen wird die Auswahl der Lieder eine gute und praktische sein.

4. **Der Preis** ist sehr mäßig und ermöglicht die Anschaffung dieser Schrift für jeden Chor. \$1.00 für einzelne Unterschriften, fünf oder mehr an eine Adresse @ 90 Cents. Einzelne Nummern, 12 Cents das Stück, \$1.15 das Duzend, portofrei.

Jeder Untersreiber bekommt eine Einbandsdecke frei!

NEW YORK.

THE LORENZ PUBLISHING COMPANY,
DAYTON, OHIO.

CHICAGO.

The Organist.

E. L. ASHFORD, - - - - - Editor
E. S. LORENZ, - - - - - Assistant Editor
THE LORENZ PUBLISHING CO., Publishers
ISSUED EVERY TWO-MONTHS.

Terms of Subscription:
\$1.50 per year; Single Number, 35 cents.

Advertising Rates.
\$1.50 per Inch of Fourteen Agate Lines.

MAY, 1902.

EDITORIAL NOTES.

As might have been expected, Mrs. Ashford's Hymn Voluntaries have struck a responsive chord in the breast of many organists. This collection of American voluntaries based almost wholly on American tune is the high water mark of original American organ music. Of course, here and there there are fugitive pieces in sheet form that deserve to be mentioned in the same breath, but no where else is there a collection of purely American music that will compare with this volume, not only in attractiveness and beauty but also in scholarly resourcefulness. We imagine that most of our subscribers who have used the majority of the pieces from the pages of the "Organist" will prefer to secure the collection as more convenient for constant use. L.

We call special attention to the remarks of Sir John Stainer on the modern craze for singing hymn tunes too rapidly. Some leaders and organists seem to think their capacity as musicians is to be gauged by the rapidity with which they force congregations to sing such old tunes as "Old Hundredth," "Italian Hymn" and "Coronation," without regard to the impression of irreverence and flippancy such undignified and musically senseless speed must make upon an intelligent and susceptible hearer. Excessive speed as well as excessive tremolo, whether instrumental or vocal, is always a sign of a crude musician. L.

We wonder how many of our organists have introduced one or the other of our journals into their choirs. That three times as many choirs use our monthly choir issues regularly than all other like publications put together is surely a strong proof that they are well adapted to the needs of most choirs. We should be glad to send samples for inspection. L.

Members of our Music Purchasing Club who are getting advance copies of all our new sheet music at five cents per copy are extremely pleased with their bargain. While hundreds have joined the club, there is room for hundreds more. Send for circular of explanation. L.

PIANO PRACTICE AN ADVANTAGE TO THE ORGANIST.

How often one hears a good pianist say "I would like to play the organ, but fear it would ruin my piano touch;" and this is—to a certain degree—very true, for the keys of the organ, (requiring to be pressed down their full depth) will not admit of the delicate touch demanded for piano playing, and the pressure of the organ keys must have a tendency to dull the light, feathery touch so much to be desired upon the piano.

On the other hand, a reasonable amount of piano practice is very beneficial to the organist. It helps to overcome what is usually called the "legato style," but which is in reality, a lazy, slipshod habit of dragging one chord over into another until the voluntary, anthem, or tune ceases to have any musical sense, and winds its creeping, crawling way from the first note to the last in a manner most exasperating to an energetic listener.

Piano practice of the proper kind not only helps to correct this lazy habit, but is also very helpful in overcoming the technical difficulties so frequently found in modern organ music.

The up-to-date organ—with its electric action and numerous mechanical appliances—makes a class of music comparatively easy that was formerly considered impossible; music that requires not only careful registration and a free use of the pedals, but also genuine finger dexterity, consequently the technic of the piano,

viz.: lightness of hand and wrist, prove of the greatest value to the organist who desires to render successfully the organ music of the present day. Leaving out of the question the fact that it is much less trouble to do technical work upon the always convenient piano, it is still doubtful if the same amount of practice upon the organ would prove as useful in developing a clean, crisp organ touch.

Frequent choir rehearsals with piano accompaniment are beneficial to both singers and organist, and a choir thus trained is apt to sing with promptness and good attack. Far be it from our thoughts to suggest that singers are inclined to be lazy, but it must be admitted that they are fond of leaning upon the sustained chords of the organ, which like charity—"cover a multitude of sins"; so as before suggested the piano is useful in training the voices of the singers as well as the fingers of the organist. E. L. A.

NOTES ON ORGAN PLAYING.

In organ music of the thematic, orchestral, antiphonal, and fugue styles there is much difficulty in making the motives and phrasing clear. In music of these classes there is always a motive of theme that is prominent and in whatever part this appears, it should be made distinctly evident to the listeners. When the organ is playing absolute legato in three or four parts, the ear only hears as melody the upper notes. If it is desired to make an inner part audible as melody, the usual legato style of playing does not suffice. In all cases the last note of a phrase or motive should be made somewhat staccato, and the first note, if it is on a piano, would be accented; but upon an organ the nearest approach to an accent is made by putting the key quickly down, and holding it an instant beyond its actual correct length. The fact that it so lingers serves to emphasize it. The unaccented notes can be made the very least staccato in music which is solemn or grand. But when the content of the piece is bright and brilliant, and when the motives appear in the inner parts, the unaccented notes of the motives should be made considerably staccato. Then the ear follows them readily, notwithstanding there are notes of higher pitch heard simultaneously with those of the melody. This is because the staccato notes demand the hearer's attention.

Amateur organists, and it may be said many professionals, do not make their phrasing sufficiently clear. Phrasing is to the musician what pauses and inflection of the voice are to the reader. It is well known that every phrase has a climax, and if the swell organ is in use, the swell should be gradually opened until the climax is reached, after which it should be slowly and gently closed to make the nuance as distinctly evident as was the climax. The reason of this is, after the music has increased to the point of climax, the tensivity of expression needs to subside in order to give opportunity for the climaxing of the next phrase, and also to give emphasis to the feeling of repose that belongs to phrase-ending, and also, to prevent monotony.

If when playing, the performer will make each motive sing in his mind, with a distinct impression that he intensely realizes, he will naturally seek to give expression to his musical feelings on the organ, and the hints above given regarding phrasing and making the motives evident by staccato playing, are the mechanical parts of such expression. As one cannot give what is not possessed, or explain what he does not know, with the same truth it may be said, that we cannot make others feel what makes no impression upon ourselves.

One of the principal reasons for so much ineffective organ playing in church, is lack of sufficient private practice. Organists from their experience in choir accompaniment and frequent reading of music, generally become expert sight-readers, and this ability proves a great temptation to neglect careful practice in the real learning of pieces. The most perfect sight-readers, even if they possess the most extraordinary skill in playing, cannot produce a tithe of the effect through a sight-reading performance, that can be produced after a careful and extended study of the same piece. With such study alone, can the intrinsic excellence of a composition be mastered sufficiently to enable the performer to play it with an effective expression. Organists fall into a feeling that almost anything is good enough, as there is almost no one in the congregation who knows the difference; but this is a mistake. It would be a strange congregation that did not contain a few members sufficiently well informed about music and critical enough to know good from bad playing, and it is these few people of a cultivated taste

who are the leaders of public opinion in musical affairs. No organist will ever rise in his profession or attain eminence until he plays especially for those favored few who can appreciate the best there is in him; and even where there none who could appreciate his efforts, he should recognize that he is taking part in a divine service, and the place and occasion demand his best powers, and this means careful preparation, earnest thought, and a studied execution.

CHARLES W. LANDON.

FASHION IN HYMN TUNES.

England, in the latter part of the last century and the early part of this, was flooded with tunes of the most commonplace and weak type. Some of the tunes to which the noblest examples of last century hymns were originally sung are perfectly execrable—such as “Jesus, Lover of my Soul,” and “When I survey the wondrous Cross,” sung to the tune of “Tombstone.” Within the last forty years an entirely new school of hymn tunes has come into existence, the best exponents of which are Wesley, Monk, Dykes and later still Barnby, Elliot and Sullivan. If some of the modern tunes are too “tune-y,” taken as a whole, it must at least be admitted that they are congruous with, and illustrative of, the words to which they are attached; and the blame which is often heaped on the composer of what are called weak and sentimental tunes must at least be shared by the author who produced the weak, sentimental words. But many of the best warm-hearted stanzas from the pens of our best modern authors actually need to be wedded to a sympathetic tune. I recall a curious illustration of this. In the original issue of “Hymns Ancient and Modern” (1861) Wm. Alexander’s lovely hymn, “The roseate hues of early dawn” was wedded to the tune known as the “Old 44th,” a really fine tune in itself. But though both words and music were admirable, taken separately, the combination of a sixteenth century tune with an essentially nineteenth century lyric was most incongruous; it was more than incongruous, it was almost funny, and of course a modern tune was attached to the hymn at the next revision (1875).

After many years of protest from musicians and amateurs whose words deserve respect, a vicious fashion is beginning to die out, though I fear but slowly. I refer to the fashion of singing hymns at an absurdly rapid pace. We must not, however, be too hard on those who started this fashion; it was, after all, but a natural reaction from the tedious drawl of Tate and Brady’s New Version, which was to be heard in most of our churches when I was a child. The slowness of old-fashioned Psalm singing can hardly be realized in these days, but it is still maintained in some parts of Germany and in Holland.

I took the metronomic mark by my watch of a Psalm tune I heard in a church in Rotterdam, and found that every note was held on for rather more than two seconds. It was a Psalm in eight-line stanzas, and I assure you I felt quite unable to trace the melody, and by the time the last line was finished, I had not the smallest conception what the first line of the tune was like. It will give you some idea of the contrast between this and the present so-called “hearty” singing, if I tell you that I have often heard Barnby’s beautiful tune to “When Morning Gilds the Skies” sung exactly *six* times as fast! The remedy for these two opposite absurdities is simple enough. It only requires a little sense of historical propriety on the part of clergy and musicians. Tunes composed in the sixteenth and early part of the seventeenth centuries, whatever their nationality, German, French or English, should be sung slowly; this would include German chorals, such as “Nun danket alle Gott,” “Ein feste Burg” and others; also Franco-Genevan tunes, such as “Old Hundredth,” “Commandments,” and early English Psalm tunes found in such collections as Daye, Este and Ravenscroft. The middle English tunes, such as “St. Anne,” “Rockingham,” “Hanover,” and others, should be sung a little faster but still only at a moderate pace. Quite modern tunes must of course follow the character of the words and the definite wishes of the composer. Such as Langran’s “Hark the Sound of Holy Voices,” Smart’s “Pilgrim of the Night,” or Dyke’s “Ten Thousand Times Ten Thousand,” should be sung at a brisk pace. Hymns of a penitential character and also those used during Holy Communion, should of course be rendered solemnly and slowly. Many of you will justly say that “musical instinct” should easily discover the proper *tempo*; true, but the instinct of true and just *tempi* is, strangely enough, a very rare gift. I have known many musicians of considerable power and taste to break down completely in the test of performing compositions at their proper pace.

SIR JOHN STAINER.

SHORT POSTLUDE.

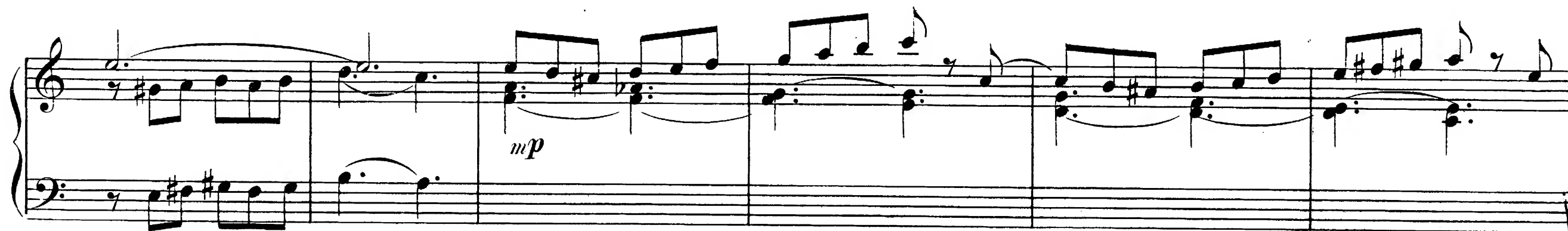
1558-1559

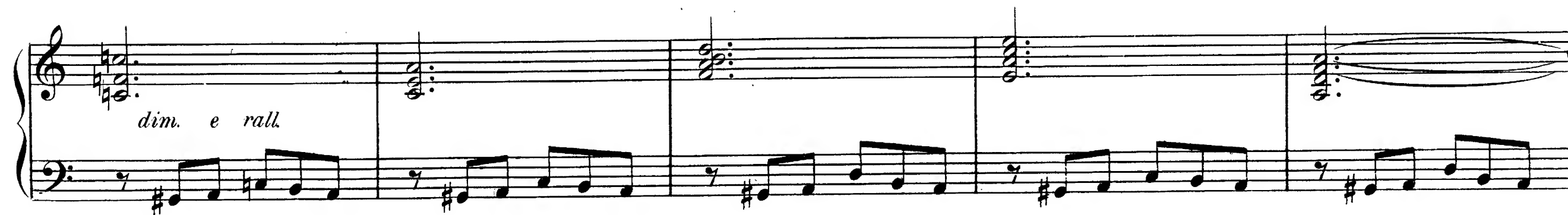
CHARLES VINCENT.

Gt. Full to 12th.
Sw. Full, coupled to Gt.
Ped. Op Diap.
Sw. to Ped.

Allegretto.

The musical score is written for piano and guitar. It consists of four systems of music. The first system includes a treble and bass staff for piano, with a guitar staff above the treble staff. The tempo is marked 'Allegretto.' and the dynamics include 'mp' (mezzo-piano) and 'Ped.' (pedal). The second system continues the piano and guitar parts. The third system features a more active piano melody in the treble staff. The fourth system begins with a forte 'ff' dynamic in the piano left hand, which then transitions to 'mp' (mezzo-piano) in the final measures. The score is written in a key with one sharp (F#) and a 6/8 time signature.





Sw Salicional, Stopped Diap.
and Gemshorn.
Ped. Bourdon.

ANDANTE CON MOTO.

E. L. ASHFORD.

Slightly staccato.

Man.

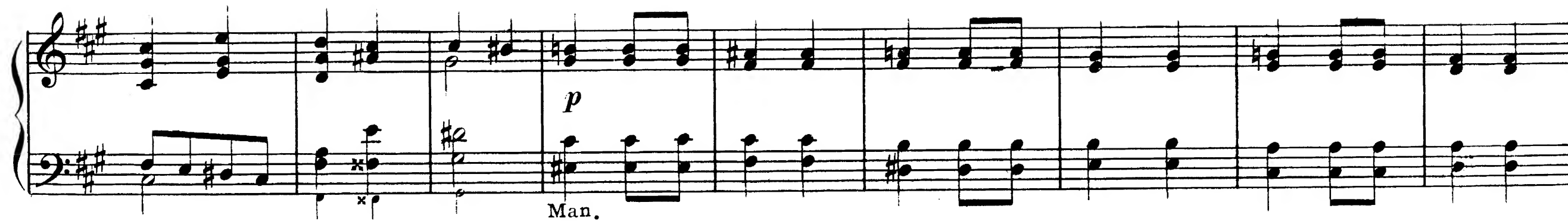
Add Op. Diap.

mf *p* *mf* *p*

Add Oboe.

cresc. *poco a poco.*

dim.



First system of musical notation. Treble and bass staves in D major. The bass staff begins with a whole note chord (F#2, C#3) marked with an 'x'. The music continues with chords and moving lines. A piano dynamic *p* is indicated in the middle. The manual label *Man.* appears below the bass staff.

Diapasons off. Draw Bourdon and Piccolo.



Second system of musical notation. The tempo markings *molto*, *rit.*, and *a tempo* are placed above the treble staff. The manual label *Man.* appears below the bass staff. Pedal markings *Ped.* are shown with curved lines under the bass staff.



Third system of musical notation. A forte dynamic *f* is indicated in the treble staff. The manual label *Man.* appears below the bass staff.



Fourth system of musical notation. The instruction *morendo.* is written above the treble staff. A diminuendo marking *dim.* is in the treble staff. The manual label *Man.* appears below the bass staff. Pedal markings *Ped.* are shown with curved lines under the bass staff.

PASTORALE.

Gt. Melodia or Stopped Diap.
Sw. Salicional or Violina.
Ped. Gt. coupled to Ped.

J. HORSPPOOL.

Andante.

Echo.

Echo.

Echo.

Echo.

poco rit.

Man. Ped. Man.

BELL PRELUDE.

HENRY PURCELL.

Andante. ♩ = 69.

mf

poco rit.

A LITTLE FANCY.

{ Sw. Stopped Diap, Gemshorn and Flageolet.
Ped. Bourdon coup.to Sw.

C. W. PEARCE.

Andante.

con espress.

The musical score is written for piano and organ. It consists of four systems of music, each with a piano (p) part on the left and an organ part on the right. The piano part is in 3/4 time and features a melody with various ornaments and dynamics. The organ part is in 3/4 time and features a bass line with various ornaments and dynamics. The tempo is marked 'Andante.' and the expression is marked 'con espress.'.

The first system of the piano part begins with a piano (p) dynamic. The organ part begins with a piano (p) dynamic. The second system of the piano part begins with a piano (p) dynamic. The organ part begins with a piano (p) dynamic. The third system of the piano part begins with a piano (p) dynamic. The organ part begins with a piano (p) dynamic. The fourth system of the piano part begins with a piano (p) dynamic. The organ part begins with a piano (p) dynamic.

First system of the Preludium. The piano staff (top) begins with a treble clef and a key signature of two flats (B-flat and E-flat). The bass staff (bottom) begins with a bass clef and the same key signature. The piano staff has a dynamic marking of *mf* (mezzo-forte) and two *cresc.* (crescendo) markings. The bass staff has a dynamic marking of *f* (forte). The system concludes with a double bar line.

PRELUDIUM.

JULIUS ANDRÈ.

{ Gt. Diapasons and Principal.
Ped. 16' coup to Gt.

Poco Allegretto.

Second system of the Preludium. The piano staff (top) begins with a treble clef and a key signature of one sharp (F-sharp). The bass staff (bottom) begins with a bass clef and the same key signature. The piano staff has a dynamic marking of *Man.* (Meno). The bass staff has a dynamic marking of *Ped.* (Pedal). The system concludes with a double bar line.

PRELUDE IN F.

Gt. Dulciana and Melodia.
Sw. Op. Diap. Gemshorn and Cornet.
Ped. Bourdon.

E. L. ASHFORD.

Moderato.

Gt.

Ped.

Sw. closed.

Man.

cresc. poco a poco.

pp rit.

f

Sw. closed.

mf

dim.

a tempo.

First system of a musical score. It consists of a grand staff with a treble and bass clef. The music features a melodic line in the treble and a supporting line in the bass. A 'Ped.' (pedal) marking is present below the bass staff. A 'cresc.' (crescendo) marking is placed above the treble staff. The system concludes with a 'dim. e rall.' (diminuendo and rallentando) marking above the treble staff.

Second system of the musical score. It begins with an 'a tempo.' marking above the treble staff. A bracket labeled 'Gt.' (Guitar) is positioned over the first few measures of the treble staff. The system ends with the instruction 'Draw Oboe and Bourd.' (Draw Oboe and Bourdon) above the treble staff.

Third system of the musical score. It starts with a bracket labeled 'Sw.' (Swell) over the first few measures. The system includes 'cresc.' (crescendo) and 'accel.' (accelerando) markings. It then returns to 'a tempo' and ends with a 'dim.' (diminuendo) marking.

Fourth system of the musical score, which serves as the final system on this page. It continues the musical themes established in the previous systems, featuring complex harmonic textures and melodic lines in both staves.

Gt. Stopped Diapasons.
Sw. Melodia and Violina.
Ped. Bourdon.

ANDANTE.

W. E. CLARE.

♩ = 60.

The musical score is written for three parts: Gt. Stopped Diapasons, Sw. Melodia and Violina, and Ped. Bourdon. The tempo is Andante, with a quarter note equal to 60 beats per minute. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into four systems. The first system is marked 'Gt.' and 'Man.' (Manual). The second system is marked 'Man.' and 'L.H.' (Left Hand). The third system is marked 'Sw.' (Swells) and 'Ped.' (Pedal). The fourth system is marked 'Ped.' and 'L.H.'.

The score consists of four systems of music. The first system is marked 'Gt.' and 'Man.' (Manual). The second system is marked 'Man.' and 'L.H.' (Left Hand). The third system is marked 'Sw.' (Swells) and 'Ped.' (Pedal). The fourth system is marked 'Ped.' and 'L.H.'.

Tempo I.

musical score for guitar and piano, measures 1-16. The score is in G major (one sharp) and 3/4 time. The piano part features a melodic line with a crescendo in measures 1-4 and a molto ritardando in measures 15-16. The guitar part provides harmonic support with chords and single notes. The piece concludes with a double bar line in measure 16.

Gt. Diapasons.
Grave.

PRELUDE.

J. L. BATTMANN.

musical score for guitar and piano, measures 17-32. The score is in G major and common time (C). The piano part features a melodic line with a pedal point in the bass. The guitar part provides harmonic support with chords and single notes. The piece concludes with a double bar line in measure 32.

Gt. Dulciana.
Sw. Oboe and Flute, coup, to Gt.
Ped. Bourdon coup, to Gt.

OPENING VOLUNTARY.

E. L. ASHFORD.

Andante

add Gt. Melodia.

Gt.
Ped.
cresc.
Man.
Ped.

rit.

The first system of the musical score consists of two staves. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a melodic line with eighth and sixteenth notes, starting with a 'rit.' (ritardando) marking. The bass staff begins with a bass clef and the same key signature and time signature. It contains a bass line with eighth and sixteenth notes, some of which are beamed together. The system concludes with a double bar line.

PRELUDE.

CH. RINCK.

Sw. Full.
Ped. Bourdon.
Allegretto.

p *L.H.* *f*

The second system of the musical score consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F-sharp and C-sharp), and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, some of which are beamed together. The bass staff begins with a bass clef and the same key signature and time signature. It contains a bass line with eighth and sixteenth notes, some of which are beamed together. The system includes dynamic markings: *p* (piano) in the treble staff, *L.H.* (left hand) in the bass staff, and *f* (forte) in the treble staff. The system concludes with a double bar line.

The third system of the musical score consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F-sharp and C-sharp), and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, some of which are beamed together. The bass staff begins with a bass clef and the same key signature and time signature. It contains a bass line with eighth and sixteenth notes, some of which are beamed together. The system concludes with a double bar line.

Ped. *f*

The fourth system of the musical score consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F-sharp and C-sharp), and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, some of which are beamed together. The bass staff begins with a bass clef and the same key signature and time signature. It contains a bass line with eighth and sixteenth notes, some of which are beamed together. The system includes a 'Ped.' (pedal) marking in the bass staff and a *f* (forte) marking in the treble staff. The system concludes with a double bar line.

Gt. Melodia and Flute.
Sw. Stopped Diap. and Gemshorn, coup. to Gt.
Ped. Bourdon.

MEDITATION.

ARTHUR W. MARCHANT.

Andantino con espress.

Sw. *p*

dim.

dim.

Gt.

cresc.

mf

dim.

Sw. *p*

molto sostenuto.



First system of musical notation. The treble staff begins with a *rall.* marking, followed by a *a tempo* marking. The music features a melodic line in the treble and a harmonic accompaniment in the bass. A *dim.* marking appears at the end of the system.



Second system of musical notation. The treble staff continues the melodic line, and the bass staff provides harmonic support. The tempo remains *a tempo*.



Third system of musical notation. The treble staff continues the melodic line, and the bass staff provides harmonic support. A *dim.* marking appears in the middle of the system. A *Ped.* marking is present at the end of the system.



Fourth system of musical notation. The treble staff continues the melodic line, and the bass staff provides harmonic support. A *dim. e rall.* marking appears in the middle of the system. A *morendo.* marking is present at the end of the system. The system concludes with a *p* (piano) and *pp* (pianissimo) dynamic marking.

JERUSALEM

Ch. Claribella.

ST. PAUL.

MENDELSSOHN.

Andante Sostenuto.

The musical score is written for three systems of three staves each. The first system is marked 'Andante Sostenuto.' and 'p'. The second system is marked 'sf'. The third system is marked 'Gt. Diaps. coupled to Sw.' and '8 Feet.'.



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melody with a half note, a quarter note, and a half note, followed by a quarter rest, a half note, and a half note. The middle staff is in treble clef and contains a dense texture of eighth and sixteenth notes, with some beamed sixteenth notes. The bottom staff is in bass clef and contains a half note, a quarter note, and a half note, followed by a quarter rest, a half note, and a half note.



The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats. It contains a melody with a half note, a quarter note, and a half note, followed by a quarter rest, a half note, and a half note. The middle staff is in treble clef and contains a dense texture of eighth and sixteenth notes, with some beamed sixteenth notes. The bottom staff is in bass clef and contains a half note, a quarter note, and a half note, followed by a quarter rest, a half note, and a half note.



The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats. It contains a melody with a half note, a quarter note, and a half note, followed by a quarter rest, a half note, and a half note. The middle staff is in treble clef and contains a dense texture of eighth and sixteenth notes, with some beamed sixteenth notes. The bottom staff is in bass clef and contains a half note, a quarter note, and a half note, followed by a quarter rest, a half note, and a half note. The system includes dynamic markings: *mf* (mezzo-forte) and *cresc.* (crescendo). The *mf* marking is placed below the middle staff, and the *cresc.* marking is placed above the middle staff. The *Sw.* (Swell) marking is placed above the top staff.

Gt.

The first system of musical notation consists of three staves. The top staff is for guitar (Gt.) and contains a melodic line with a slur over the first four measures. The middle staff is for the right hand of the piano, featuring a continuous eighth-note accompaniment. The bottom staff is for the left hand, with a few notes and a slur over the first four measures.

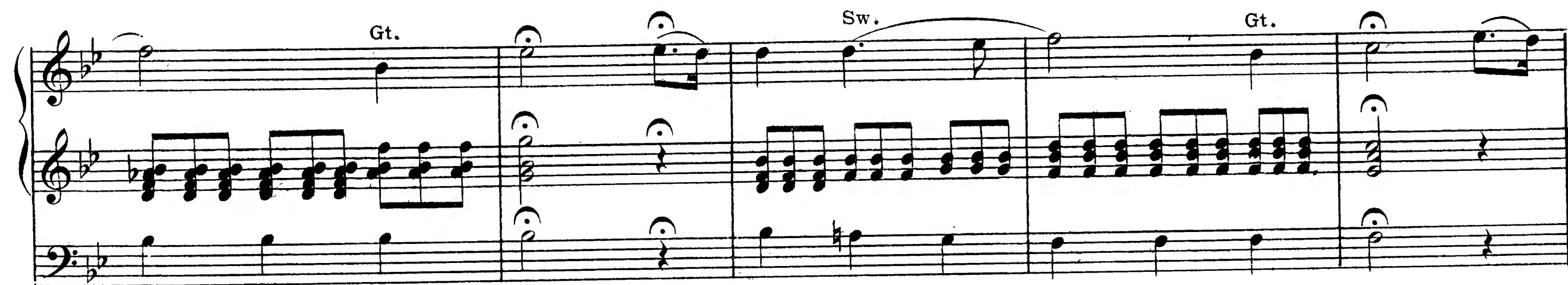
The second system of musical notation consists of three staves. The top staff has a melodic line with a slur over the first four measures. The middle staff is for the right hand, with a continuous eighth-note accompaniment. The bottom staff is for the left hand, with a few notes and a slur over the first four measures. The system includes dynamic markings: *dim.* (diminuendo) in the second measure and *cresc.* (crescendo) in the fourth measure.

Add 16 feet.

The third system of musical notation consists of three staves. The top staff has a melodic line with a slur over the first four measures. The middle staff is for the right hand, with a continuous eighth-note accompaniment. The bottom staff is for the left hand, with a few notes and a slur over the first four measures.



First system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of two flats (B-flat and E-flat). It contains a melodic line with a long slur over the first four measures and a short slur over the fifth measure. The second staff has a treble clef and a key signature of two flats. It contains a dense, rhythmic accompaniment of eighth notes. The third staff has a bass clef and a key signature of two flats. It contains a simple bass line. Dynamics include *pp* (pianissimo) in the third measure of the top staff and *Sw.* (sforzando) in the fifth measure of the top staff.



Second system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of two flats. It contains a melodic line with a long slur over the first four measures and a short slur over the fifth measure. The second staff has a treble clef and a key signature of two flats. It contains a dense, rhythmic accompaniment of eighth notes. The third staff has a bass clef and a key signature of two flats. It contains a simple bass line. Dynamics include *Gt.* (grace note) in the first measure of the top staff, *Sw.* (sforzando) in the third measure of the top staff, and *Gt.* (grace note) in the fifth measure of the top staff.



Third system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of two flats. It contains a melodic line with a long slur over the first four measures and a short slur over the fifth measure. The second staff has a treble clef and a key signature of two flats. It contains a dense, rhythmic accompaniment of eighth notes. The third staff has a bass clef and a key signature of two flats. It contains a simple bass line. Dynamics include *Ch.* (chord) in the first measure of the top staff, *pp* (pianissimo) in the third measure of the top staff, and *Sw.* (sforzando) in the fifth measure of the top staff.

SONG OF HOPE.

GEORGE H. SWIFT.

Sw. full without Reeds.
Ped. Bourdon.

Allegro moderato. ♩ = 66.

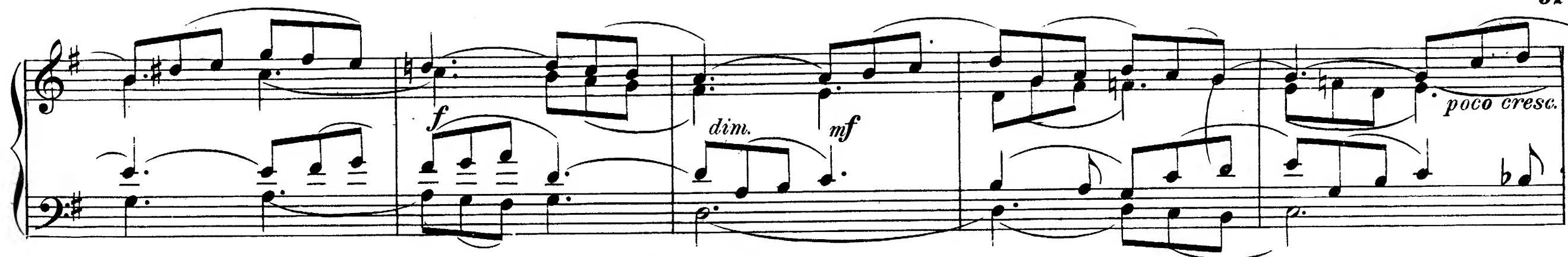
mf

Ped.

poco cresc.

Add Oboe.

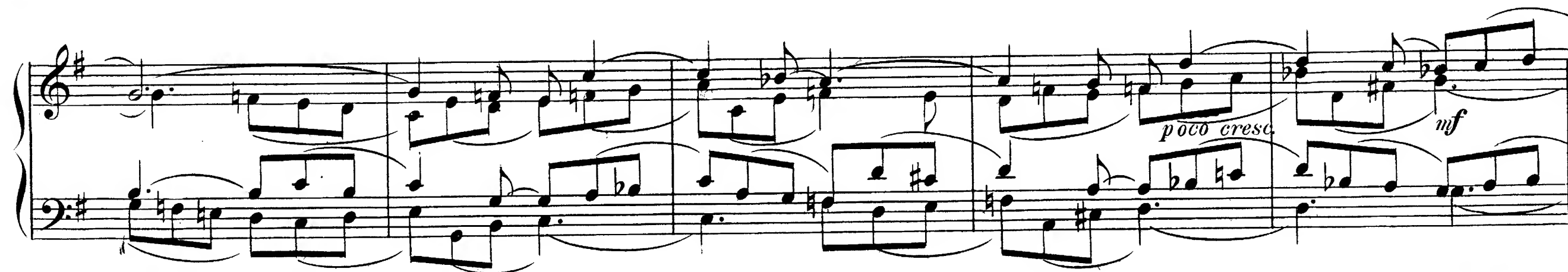
poco cresc.



First system of musical notation, featuring treble and bass staves. The key signature is one sharp (F#). The music includes dynamic markings *f*, *dim.*, *mf*, and *poco cresc.*.



Second system of musical notation, featuring treble and bass staves. The key signature is one sharp (F#). The music includes dynamic markings *f* and *dim.*.



Third system of musical notation, featuring treble and bass staves. The key signature is one sharp (F#). The music includes dynamic markings *poco cresc.* and *mf*.



Fourth system of musical notation, featuring treble and bass staves. The key signature is one sharp (F#). The music includes dynamic markings *dim.* and *mp*.

poco cresc.

mf

f

dim.

mf

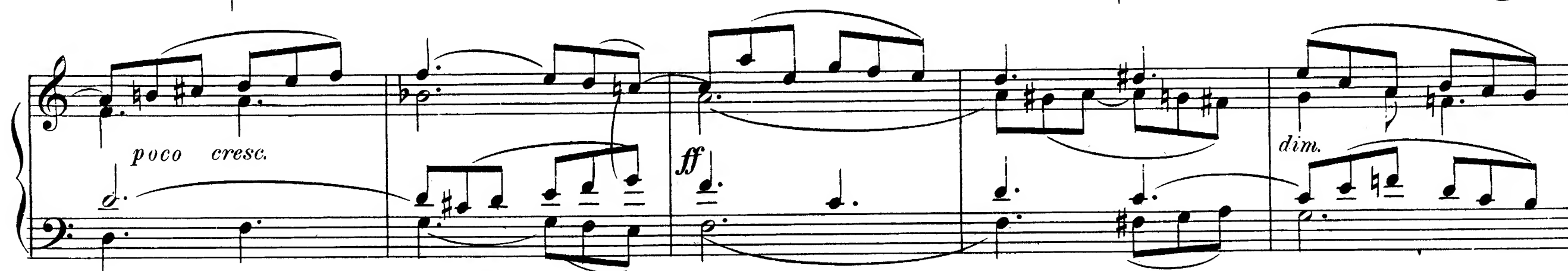
poco cresc.

f

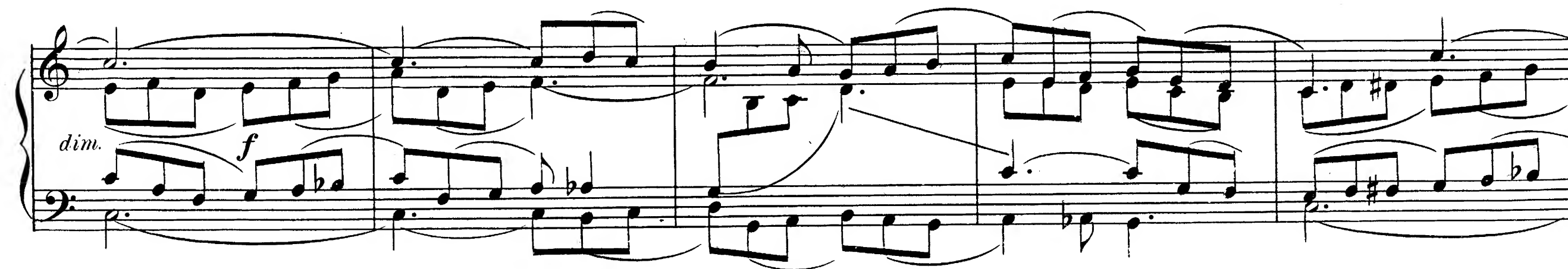
This musical score is for a piano piece, page 58. It consists of four systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The first system begins with a *poco cresc.* marking. The second system features a *mf* dynamic in the middle and a *dim.* marking towards the end. The third system starts with *mf* and includes another *poco cresc.* marking. The fourth system begins with a forte *f* dynamic. The music is characterized by flowing, arpeggiated patterns in the right hand and more rhythmic, often chordal or moving bass lines in the left hand. Phrasing is indicated by various slurs and ties.



First system of musical notation, featuring a treble and bass staff. The music consists of eighth and sixteenth notes, with various accidentals (sharps and naturals) and phrasing slurs.



Second system of musical notation. The treble staff begins with the instruction *poco cresc.*. The system includes a *ff* (fortissimo) dynamic marking and a *dim.* (diminuendo) instruction. The music continues with eighth and sixteenth notes and phrasing slurs.



Third system of musical notation. The treble staff begins with a *dim.* instruction, followed by a *f* (forte) dynamic marking. The system continues with eighth and sixteenth notes and phrasing slurs.



Fourth system of musical notation. The treble staff includes a *rall.* (rallentando) instruction. The bass staff includes a *cresc.* (crescendo) instruction. The system concludes with a *ff* (fortissimo) dynamic marking. The music features eighth and sixteenth notes with phrasing slurs.

SOFTLY NOW THE LIGHT OF DAY.

Gt. Dia. & Gamba.
Sw. Stopped Dia. & Flute.
Ped. Bourdon.

Andante.

The musical score is written for a grand staff (treble and bass clefs) in 2/4 time. The key signature has one flat (B-flat). The tempo is marked 'Andante.' The score consists of four systems of music. The first system includes a 'Sw.' (Swell) marking in the first measure. The second system includes a 'p' (piano) marking. The third system includes a 'cresc.' (crescendo) marking. The fourth system includes a 'pp' (pianissimo) marking. The music features various melodic lines, chords, and dynamic markings, including a 'Ped.' (Pedal) marking at the end of the fourth system.

cresc. poco a poco.

Op. Dia.

dim. e rall.

Sw. Lieblich Gedact.

Con Ped.

Con anima.

Gt.

Man.



Couple Sw. to Gt. *p* Sw. both hands.

Ped.

Draw Gt. Op. Dia.

Gt. *f*

molto ritenuto.

(.)

IMPROVIZATION ON "EATON" *

(Sw. Full, with Reeds.
 Gt. Diaps. and 4 ft. coup. to Sw.
 Ch. soft 8 ft. & 4 ft. coup. to Sw. (or Gt. soft. 8 ft.)
 Ped. 16 ft. & 8 ft. coup. to Gt.)

Dr. Orlando A. Mansfield.

Man. *Maestoso.*

Ped. *cresc.*

ff

dim.

sempre dim.

Sw. *mp.*

Soft 16 ft. coup. to Sw.

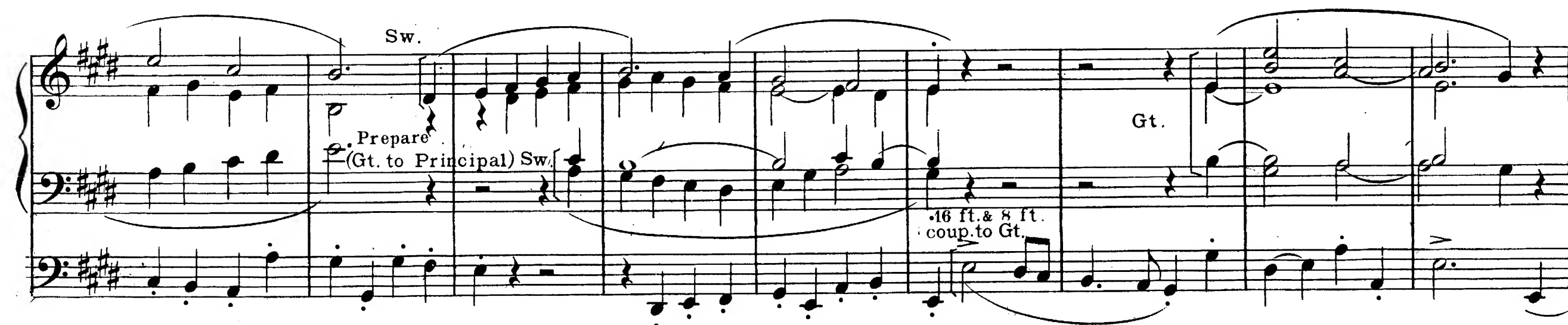
* Eaton, or Wyvill, composed by Zerubbabel Wyvill, of Maidenhead (1763-1837.)



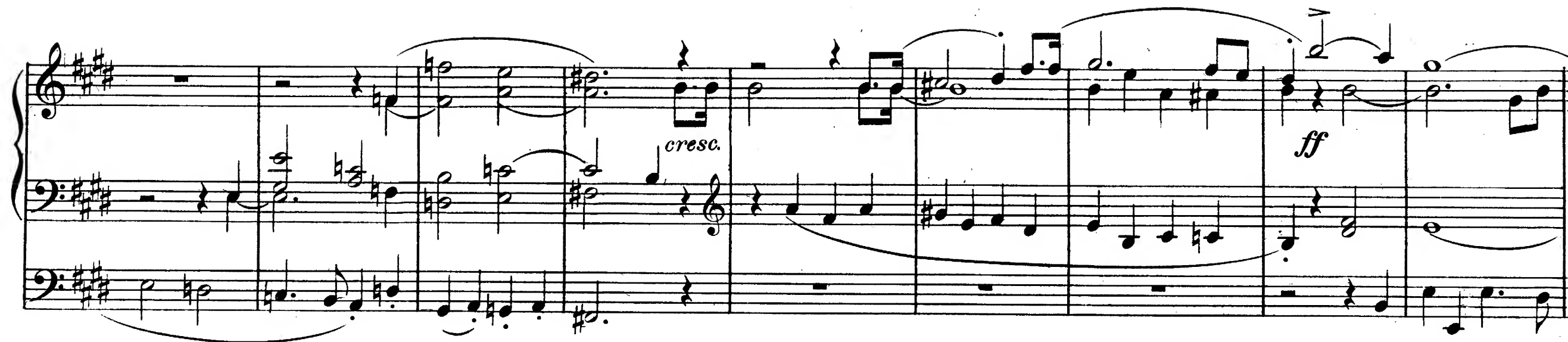
First system of musical notation, featuring three staves (treble and two bass staves) in G major. The music includes various chords and melodic lines, with a 'Ch.' marking above the second bass staff in the final measure.



Second system of musical notation, featuring three staves. The music includes various chords and melodic lines, with a 'Gt. mp.' marking above the second bass staff in the second measure, a 'Ch.' marking above the second bass staff in the fifth measure, and a 'Gt.' marking above the second bass staff in the final measure.



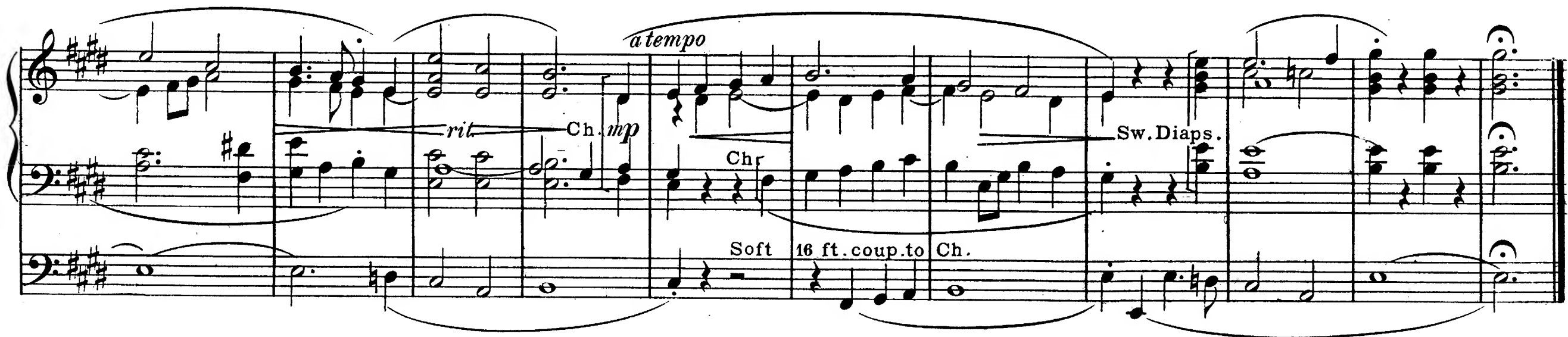
Third system of musical notation, featuring three staves. The music includes various chords and melodic lines, with a 'Sw.' marking above the first treble staff in the second measure, a 'Prepare (Gt. to Principal) Sw.' marking above the second bass staff in the second measure, a 'Gt.' marking above the second bass staff in the fifth measure, and a '.16 ft. & 8 ft. coup. to Gt.' marking above the second bass staff in the sixth measure.



First system of musical notation, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#). The music includes a crescendo (*cresc.*) and a fortissimo (*ff*) dynamic marking.



Second system of musical notation, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#). The music includes a decrescendo (*dim.*) and a sempre decrescendo (*sempre dim.*) dynamic marking, ending with a piano (*p*) dynamic.



Third system of musical notation, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#). The music includes a tempo change to *a tempo*, a ritardando (*rit.*) marking, and a change to mezzo-piano (*Ch. mp*). It also features a *Chr* (Chorus) marking, a *Soft* marking, a *16 ft. coup. to Ch.* (16 foot coupé to Chorus) marking, and a *Sw. Diaps.* (Swing Diapason) marking.

Anthem Treasures.

A Collection of Easy Anthems and Simple Choir Pieces
Carefully Selected by E. S. Lorenz from the
Writings of Thirty Popular Composers.

Our editor has gone over our vast resources, and with the greatest care has selected the choicest easy numbers we control. The needs of the untrained choir, just beginning its work, has been steadily kept in mind. Our editor has made a book whose music is not only easy, but attractive and beautiful. It contains 224 pages, is nicely printed and strongly bound.

Price, 75 cents per copy, post-paid; \$7.50 per dozen by express, charges not prepaid.

A Single Sample Copy will be sent post-paid for 40 cents. More must be paid for at regular rates.

The Harp of David.

Edited by DR. J. B. HERBERT,
Assisted by the Foremost Writers of the Country.

This collection of Psalm anthems excels all previous books of like character in the following important particulars:

1. It contains a large number of fresh anthems from the pen of Dr. Herbert, one of the strongest and most original anthem writers in the country.

2. This book contains a larger variety of authorship than any Psalm anthem book ever issued.

3. The book is planned to meet the actual specific needs of church choirs. There is no padding. Every piece counts.

This Psalm anthem book contains 192 pages, large octavo size, with good type. It is well printed and substantially bound. Price, 75 cents per copy, post-paid; \$7.50 per doz. by express.

Regal Anthems.

Edited by E. L. ASHFORD. 224 Pages. 22 Authors. 56 Numbers.

Mrs. Ashford's many admirers will be delighted to secure a book expressing her exquisite taste and practical sense of the actual needs of American Church Choirs. Mrs. Ashford herself is represented by a large number of her choicest compositions—about one-fourth of the book—but is assisted by a corps of the most popular writers in the world. The prices are low. 75 cents per copy, post-paid; \$7.50 per dozen, express charges unpaid. These prices are net, the usual discount to choirs having already been made.

Ashford's Anthems.

A Collection of New Anthems Composed and Edited
by E. L. ASHFORD.

Mrs. Ashford's book was prepared of entirely new music from her own pen and that of others. Here she is found at her very best, and those who admire and enjoy her music—and who does not?—will miss a great treat if this brilliant collection is not added to the choir's resources. Price, 50 cents per copy, post-paid; \$5.00 per dozen by express, charges not paid.

Special Offer: A single sample copy of each of the three preceding anthem books sent, post-paid, for \$1.25. Subsequent orders must be paid for at regular rates.

OTHER ANTHEM BOOKS.

The Anthem King. The Young People's Choir.
The Anthem Prize. The Gloria.

60 cents per copy, post-paid; \$6.00 per dozen by express,
not prepaid.

WHICH WILL WIN?

A Friendly Contest Between the Blue and the White.

BOTH ARE GAINING IN CIRCULATION!

“THE BLUE.”

THE CHOIR LEADER.

Edited by E. S. LORENZ.

E. L. ASHFORD and P. A. SCHNECKER, Associate Editors.

This Journal started seven years ago, with no circulation and with an easy grade of music. It now has a larger circulation than any like journal in the world published by others, and its music has risen to a high grade, that the most artistic musicians can sing and hear with pleasure. In educational value it has had no peer, for hundreds of choirs have gone up in elevation of taste and in executive ability with it. The style is artistic, but the grade of difficulty is always practicable for volunteer choirs of some training. The authors are of the highest standing and furnish their best compositions. We accept nothing less. The church year finds constant recognition, while occasional subjects—such as Evening, Temperance, Missionary, Funeral—are supplied. Every want of the choir that can be foreseen is met. The Choir Leader is indispensable to the running of a high grade chorus choir.

“THE WHITE.”

THE CHOIR HERALD.

Edited by E. S. LORENZ.

CHAS. H. GABRIEL and L. O. EMERSON, Associate Editors.

This Journal is planned to meet the needs of volunteer choirs of less training, whether found in city or village. It has easy music of a rhythmical order that will please popular congregations. We endeavor to secure the very best music, the most attractive, the most impressive, that can be secured in this grade. Our authors are the most popular, whether editorial or contributing. The result is that in four years we built up a circulation exceeding that of any like journal in the world. It supplies every need for regular and special occasions in good time. It gives hints on choir work and voice culture of great value. It reminds of work to be done. It criticises foolish plans and inspires a right spirit in choir work. In short, there is no book or journal that will be so useful to a partly trained chorus as is this. Every piece counts. There is no “filling in.” The result is, few of our choirs buy any other music.

WHY OUR SUBSCRIBERS ARE ENTHUSIASTIC.

1. VALUE.

“The journal is a welcome periodical in our midst; it is the best we have ever been able to select.” JACOB E. REINOEHL, Pa.

“We have been using your publications for five years, both the Leader and Herald, and would now be very unwilling to return to the old-time music as found in anthem books.” F. H. BROADFIELD, N. Y.

2. FRESHNESS OF MUSIC.

“We appreciate it [The Choir Leader] for the inspiration it gives us in the freshness of its music.” W. S. CROUSE, Ind.

“The music [of the Herald] is fresh and new every month, and we need never give our audiences anything “stale.” REV. J. G. MILLER, Ohio.

3. MUSIC FOR SPECIAL OCCASIONS.

“When Christmas, Easter, and other special seasons come around we find our music ready for us [in the Herald], and exactly adapted to our needs.” MISS BESSIE B. HILL, Ind.

“Then the music for special occasions, such as Easter, Christmas, etc., is a very important item. This class of music comes early enough [in the Leader] so that it can be learned before having to render it, and we find in our case that we are always watching for the special music.” F. D. VOGELGESANG, Ohio.

4. STANDING OF AUTHORS.

“It is specially pleasant to me to note the number of prominent writers who regularly contribute to The Choir Leader.” C. F. BUCKMAN, Ill.

“Besides it [the music in The Choir Herald] is composed by the very best authors.” CHOIR OF THE FIRST PRESBYTERIAN CHURCH, Remington, Ind.

5. DISCUSSIONS ON CHOIR-LEADING AND VOICE-PRODUCTION.

“The part that helps us most of all is the suggestions for the improvement of the voice, breathing, and the general work of the choir.” D. C. LAWRENCE, Ohio.

“I can say that I take great delight in its editorials and notes on the music.” GEO. A. CROSBY, Pa.

6. FORM—A MONTHLY.

“Comes with the charm of a new interest every month. I wouldn't have my choir have a bound anthem book.” EDWARD H. KISTLER, Pa.

“The Choir Leader is just what we need; being fresh every month, it brings new inspiration and interest.” J. F. BAUMEISTER, Ill.

7. EFFECT ON CHOIR.

“We subscribed for it when our choir of fifteen was in chaos, and your little Leader has brought order out of it.” ROSCOE ALEXANDER, Ohio.

“There has been more interest in our church work, and especially in the choir, since we have been using the Herald.” W. J. HYATT, Ohio.

8. COST.

“We take 20 copies, which cost us \$10.00 per annum [old price; at new price, \$13.00]. The same amount and quality of music could not be secured in any other form for a cent less than \$50.00.” C. E. UHLER, Ill.

“Desire to state that you are at liberty to continue my subscription to The Choir Leader, no matter what the advance may be for each subscription.” H. F. FABER, Pa.

PRICES OF THESE JOURNALS.

Single subscription, 90 cents each. In clubs of five to nine, 75 cents each. In clubs of ten and over, 65 cents each. Binders free to annual subscribers when cash is paid.

Sample of either journal sent on application.

THE WHITE IS TEMPORARILY AHEAD.

SHALL IT REMAIN SO?

NEW YORK.

THE LORENZ PUBLISHING COMPANY,
DAYTON, OHIO.

CHICAGO.

THE AMERICAN BOOK OF VOLUNTARIES. LONG DESIRED. OFTEN CALLED FOR.

ASHFORD'S HYMN VOLUNTARIES

FOR PIPE AND REED ORGANS.

With a thorough knowledge of harmony and counterpoint, and with a fertile and tasteful mastery of their resources, this writer, by her charm, her freshness, her churchliness, her practical sense of fitness, her experienced recognition of the limitations of actual church service, has won a unique place in the hearts of cultivated organists everywhere. In "Hymn Voluntaries" all these characteristics are found at their best. In the first place, the themes will appeal to our American congregations. These hymn-tunes are suggestive of religious life and work, and are associated with the tenderest and most solemn experiences. Then the freshness and variety of the treatment will attract and charm. Nothing quite so scholarly, so fertile, so delightful, has ever been attempted, and this series stands alone in American music. We give herewith the titles of these transcriptions for the church organ, and we believe the list will convince every organist that he needs to add this volume to his stock of voluntary books.

LIST OF HYMNS TRANSCRIBED.

Abide with Me.	Jerusalem, the Golden.	Refuge. (Jesus, Lover of My Soul.)
Asleep in Jesus. (Funeral.)	Joy to the World. (Christmas.)	Rock of Ages.
Avison. (Christmas.)	Just as I Am.	Softly Now the Light of Day. (Seymour.)
Christ the Lord is Risen To-Day. (Easter.)	Lead, Kindly Light. (Funeral.)	Spanish Hymn.
Come, Ye Disconsolate.	Lenox.	Sun of My Soul.
Ein' Feste Burg.	Lord, Dismiss Us.	Sweet Hour of Prayer.
Evening Hymn.	My Faith Looks up to Thee.	The Old Hundredth.
From Greenland's Icy Mountains.	Nearer, My God, to Thee.	The Sweet By and By.
God Be with You.	Nun Danket Alle Gott.	Wir Glauben All an Einen Gott.
Holy, Holy, Holy.	Oh, Come, All Ye Faithful. (Christmas.)	And others.
I Love to Tell the Story.	Onward, Christian Soldiers.	
I'm a Pilgrim.	Pass Me not.	

Printed on fine paper from engraved plates, and bound strongly and in flexible cloth that can be rolled.

PRICE, \$1.00, POST-PAID.

SHEET MUSIC.—Sacred.

E. L. Ashford.

NEARER MY HOME. Solo for medium voice (c sharp to F)	.50
JESUS, LOVER OF MY SOUL. Solo for high voice	.40
JUST AS I AM. Solo for low voice	.40
CROSSING THE BAR. Duet for tenor (G sharp to E flat) and alto (a to B flat)	.50
THE KING OF LOVE. Trio, with solos for soprano, tenor and baritone	.60
RESIGNATION. Solo for low voice (a to D)	.60
DEAR REFUGE OF MY WEARY SOUL. Solo for low voice (b flat to E flat)	.60
THY WILL BE DONE. Solo for high voice (E to G)	.60
HEAR US, LORD. Two editions; for high and low voice	.75
I'M A PILGRIM. Two editions; for high and low voice	.60
LEAD ME ARIGHT. Two editions; for high and low voice	.75

W. J. Baltzell.

THE RETURN. Solo for high voice	.60
---------------------------------	-----

Arthur Berridge.

A SACRED SONG CYCLE. For solos for medium voice.	
HOME FOR MERCY. SWEET CANAAN. DO WHAT THOU WILT. MY BROTHER'S KEEPER	.70

W. L. Blumenschein.

THE LORD IS IN HIS PLACE. Duet for tenor (F to G) and bass (G to D)	.50
BLESSED ARE THE UNDEFILED IN HEART. Duet for soprano and alto	.40

Andrew J. Boex.

I CANNOT FIND THE STARS TO-NIGHT. Two editions; for high and low voice	.50
THE MIGHTY KING. Two editions; high voice (d to G) low (c to F)	.50

Herbert Botting.

GOD IS OUR HOPE. Solo for low voice (a to D)	.60
RISE UP, MY LOVE. Solo for high voice (d to G)	.50

H. P. Danks.

I WOULD NOT LIVE ALWAY. Solo for high voice and quartet	.60
MY SAVIOR THOU. Solo for high voice (d to F)	.50
MY SAVIOR. Solo for high voice	.35
WHY SO FAR FROM THEE. Solo for high voice and quartet	.35

Chas. M. Davis.

LONGING. Solo for high voice (D to G)	.50
BLISSFUL NAME. Duet for soprano and alto	.50
WEARY OF EARTH. Duet for soprano (d to G) and alto (a to D)	.50

ASHAMED OF JESUS. Duet for soprano or tenor and alto	.60
--	-----

Caryl Florio.

FOR GOD SO LOVED THE WORLD. Solo for high voice (d to g)	.40
--	-----

Chas. H. Gabriel.

JUST AS I AM. Duet for tenor and soprano	.40
THAT ALL THY MERCIES MAY BE SEEN. Quartet with solos for all parts	.60

W. W. Gilchrist.

INTO THE TOMB OF AGES PAST. Solo for medium voice (a to F)	.50
--	-----

N. K. Griggs.

HASTE TO THE MOUNT OF THE LORD. Solo for low voice	.30
THE COMING OF HIS FEET. Quartet and full chorus	.30

J. Wesley Hughes.

ROCK OF MY REFUGE. Solo for high voice (d to g)	.50
LOVE'S ASSURANCE. Duet for soprano (E flat to G flat) and baritone (b flat to E flat)	.60

Karl W. Kern.

SABBATH BELLS ARE CALLING. Duet for soprano and alto	.35
--	-----

E. S. Lorenz.

IF HE SHOULD COME. Solo for medium voice (b to E)	.60
DAUGHTER OF ZION. Baritone solo (G to d)	.30
AT EVENTIDE. Solo for low voice (c to D)	.50
WHEN THE TIDE COMES IN. Solo for medium voice (d to F)	.50

WHEN I SURVEY THE WONDROUS CROSS. Solo for medium voice	.40
---	-----

WITH A SHEPHERD'S CARE. Duet for soprano (d to F sharp) and tenor (C sharp to G)	.60
--	-----

BEYOND LIFE'S EVENING STAR. Duet for soprano and tenor	.50
--	-----

SINCE BABY BELLE WENT HOME. Solo for medium voice (d to F) and quartet. Suitable for funerals	.50
---	-----

SHALL RUM OR RIGHTEOUSNESS RULE? Solo and quartet	.35
---	-----

AS THE LIGHT OF THE MORNING. Missionary solo and quartet	.35
--	-----

Mendelssohn.

EVER WITH THEE. Solo, duet and quartet	.35
--	-----

Arthur W. Nelson.

I STRETCH MY HANDS TO THEE. Solo for high voice (d to g)	.50
--	-----

J. A. Parks.

WHEN SHADOWS GATHER. Solo for low voice	.40
---	-----

H. W. Porter.

I WILL GIVE YOU REST. Duet for soprano (E to F) and alto (g to C)	.50
---	-----

P. A. Schneckner.

APPROACH THE MERCY SEAT. Solo for high voice (E to a)	.40
---	-----

WHILE THEE I SEEK. Duet for soprano and alto	.60
--	-----

Franz Schubert.

HE LEADS ARIGHT. Solo for low voice	.35
-------------------------------------	-----

W. F. Sudds.

I LOVE TO TELL THE STORY. Solo for low voice and quartet	.40
--	-----

LEAD, KINDLY LIGHT. Solo for high voice (c to g)	.40
--	-----

J. P. Vance.

ONE DAY NEARER HOME. Solo for high voice	.50
--	-----

SECULAR.

N. K. Griggs.

THE COWBOY. Solo	.30
VESPER CRADLE SONG. Solo	.30
BELLS O' THE BONNIE BLUE. Solo and quartet	.35

J. A. Parks.

MAMMY'S HUSH 'A' BY. Solo and quartet	.40
---------------------------------------	-----

J. P. Vance.

BLIND MAN'S BUFF. Solo	.50
THE OLD FARM BELL. Solo	.60
THE BUGLE SONG. Baritone solo and cornet obligato	.50

Half off from list prices on above to Choir Leaders, Organists, and Music Teachers.

AN IMMENSE SUCCESS. **THE ORGANIST.** A Bi-Monthly Journal Devoted to the Organ.

Edited by E. L. Ashford. Assisted by E. S. Lorenz.

This journal now appears every two months in regular sheet-music size, but oblong in form, and contains thirty-two pages each issue. It is printed on good, strong paper, in beautiful, legible type, and in every way in fine mechanical shape.

The music consists of the choicest writings of French, German, and English organ-music composers, such as Battman, André, Tritant, Leybach, Guilmant, Rinck, Scotson Clark, and many others, with such ample additions from the best American composers as makes the periodical not only the richest supply of organ music possible, but also strictly up to date, and American. Mrs. Ashford, of course, enriches its pages with her own compositions to a considerable extent, and so assures all lovers of her music that the American side of the new journal will be rich with beautiful and available music. With many years of experience as church organist, Mrs. Ashford knows the needs of the average church organist, and has at her disposal the best music in the world to meet them.

The music is given on two staves, with *ad libitum* pedal notes, indicated. Time, expression, and registration are carefully marked. The requirements of both pipe and reed organs are fully met. A limited amount of reading matter—hints and suggestions that are helpful—are furnished by the editor and others.

Subscription Price: \$1.50 per year. Single numbers, 35c. per copy. Four successive numbers \$1.00. No free samples sent.

We will send a copy for examination, to be returned unsoiled in original packing tube post-paid, if not accepted, and subscription not sent within thirty days.

A FINE SERIES OF ORGAN VOLUNTARY BOOKS.

The Organ Treasury No. 3. The Organ Treasury No. 1. The Organ Treasury No. 2. Ashford's Organ Voluntaries No. 2. Ashford's Organ Voluntaries No. 1.

The following points characterize these organ books, and we believe they will appeal to intelligent organists everywhere, whether they play a Reed or a Pipe Organ.

1. The music is the most attractive issued in Europe and America.
2. It is selected from the standpoint of actual use in church service.
3. These books contain the original compositions of E. L. Ashford, without question the most prominent and successful writer of practical and attractive organ music in America.
4. They contain her series of organ transcriptions of favorite church tunes, which have been so enthusiastically received by organists all over the country, and which make ideal American Organ Voluntaries.
5. These books are most carefully edited, with suggested registration that must prove helpful.
6. They are printed from engraved plates on good paper, and very strongly, flexibly and beautifully bound in cloth and leather.
7. The prices are very low, so low that they are net—i. e., not subject to discount.

192 pages, oblong shape, full sheet-music size. Price, \$2.00, post-paid.

THE LORENZ PUBLISHING CO.,

DAYTON, OHIO

NEW YORK.

CHICAGO.